

To  
THE YOUNG LADIES OF MAPLEWOOD  
Pittsfield, Mass.

THE  
**Fairies of the Hills**

A  
**CANTATA**

*For Female Voices.*

WRITTEN BY

**GODFREY GREYLOCK**

*The Music Composed by*

**JAMES L. ENSIGN.**

*J.G. Pearson, N.Y.*



New York  
Published by William Hall & Son, 239 Broadway.

*Entered according to Act of Congress, 1875, by Wm. Hall & Son, in the Clerk's Office of the District Court of the Southern District of New York.*

## THE FARIES OF THE HILLS.

Written by GODFREY GREYLOCK.

Composed by JAMES L. ENSIGN.

**Allegro Gioioso.**

*p*

Ped \* Ped \* Ped \* Ped \*

*cres.*

Ped \* Ped \* Ped \*

**Solo. First Fairy.**

Right joyous

*f* *ff pesante.* *p ritard.* *A Tempo.*

Ped \*

sprites and blythe be we Who gaily live and dain...ti...ly, Right joyous sprites and blythe be

Ped \* Ped \* Ped \* Ped \*

we Whogaily live and dain,ti...ly; For our home is the green old

8<sup>va</sup>

Ped \*

pp <sf> <sf>

moon...tain vale, A...far from the ci...ty's

8<sup>va</sup>

<sf> <sf>

moon...ful wail;... And the task the Mas.ter gives us there, is to

8<sup>va</sup>

cres

Ped \*

ren...der all things glad, and fair, And the task the Mas.ter gives us there, is to ren...der all things

8<sup>va</sup>

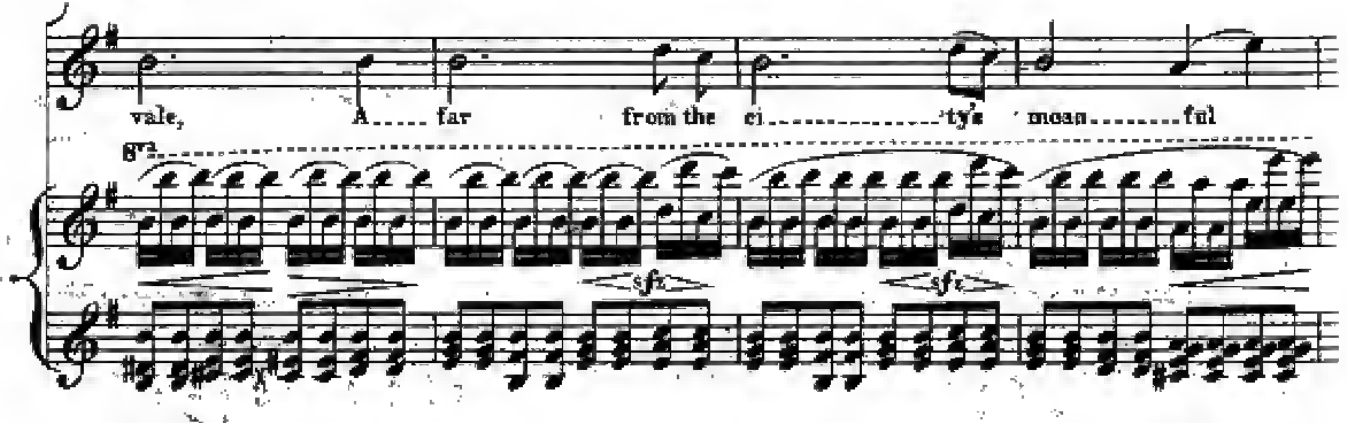
Ped \*



glad and fair, For our home is the green old moon tain



vale, A far from the ci ty's mean ful



wail; And the task the Mas ter gives us there, Is to ren der all things,



glad and fair, And the task the Mas ter gives us there, Is to ren der all things glad and fair



## Full Chorus of Fairies.

And a dain-ty life we live alway, In the darkling wood and the sparkling ray, And a

And a dain-ty life we live alway, In the darkling wood and the sparkling rays And a

dain-ty life we live alway, In the darkling wood and the sparkling ray, And a

dain-ty life we live alway, In the darkling wood and the sparkling ray, And a

dain-ty life, And a dain-ty life, And a dain-ty life we live alway, In the darkling wood, In the

dain-ty life, And a dain-ty life, And a dain-ty life we live alway, In the darkling wood, In the

*pp*

*Ped*

3467

The musical score is written for piano and voice. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: "darkling wood, In the darkling wood and sparkling ray, In the darkling wood and the sparkling ray, And a dainty life we live al...way In the darkling wood and the sparkling ray, And a dainty life we live al...way, In the darkling wood and the sparkling ray, And a dainty life we live al...way, In the darkling wood and the". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. There are several dynamic markings: *cres* (crescendo) at the beginning of the first system, *sfz* (sforzando) in the middle of the first system, and *p* (piano) at the beginning of the second system. There are also several "Ped" (pedal) markings and asterisks (\*) indicating specific points in the piano part. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

darkling wood, In the darkling wood and sparkling ray, In the darkling wood and the

darkling wood, In the darkling wood and sparkling ray, In the darkling wood and the

sparkling ray, And a dainty life we live al...way In the darkling wood and the

sparkling ray, And a dainty life we live al...way In the darkling wood and the

sparkling ray, And a dainty life we live al...way, In the darkling wood and the

sparkling ray, And a dainty life we live al...way, In the darkling wood and the



sparkling ray, In the darkling wood and the sparkling ray, In the darkling wood and the

sparkling ray, In the darkling wood and the sparkling ray, In the darkling wood and the

Ped \*

sparkling ray, And a dain ..... ty life we live al ..... way ..... dim.

sparkling ray, And a dain ..... ty life we live al ..... way ..... dim.

grz.

Ped \*

Ped. \* Ped. \* Ped.

INTERVALS

ALTERNATING MODES

cres. **ff** *ral.*

*Allegretto Alla Polacca.*

The introduction consists of two staves. The upper staff is a single melodic line in treble clef, starting with a half rest followed by a series of eighth and sixteenth notes. The lower staff is a piano accompaniment in bass clef, featuring a dense, rhythmic pattern of chords and single notes, marked with a forte 'f' dynamic and the tempo instruction 'Tempo.'.

*First Semi-Chorus.*

The first semi-chorus spans two staves. The vocal line in the upper staff begins with the lyrics 'We build the wood ..... land arches fair; We hang the leaf ..... let curtains'. The piano accompaniment in the lower staff provides a steady harmonic support with chords and moving lines. A 'Ped' (pedal) instruction is placed at the end of the section, followed by an asterisk.

*Second Semi-Chorus.*

The second semi-chorus continues on two staves. The vocal line includes the lyrics 'there. We lay the ear ..... pet of velvet green; We polish the mir. .... rored lake se.'. The piano accompaniment maintains the rhythmic texture. A 'Ped' instruction is placed above the end of the section.

*First Semi-Chorus.*

*Second Semi-Chorus.*

The final section contains two staves. The vocal line in the upper staff has the lyrics '...rene, We paint the flowers of varied hue. We tint the sky with its deepest'. The piano accompaniment in the lower staff concludes the piece with a series of chords. The page number '3467' is printed at the bottom center.



## First Semi-Chorus.

## Second Semi-Chorus.

## Both Semi-Choruses.

blue. We silver the cloud, We gem the foam; And thus we build us a fai-ry

home; We silver the cloud, We gem the foam, And thus we build us a fai-ry

home; We silver the cloud, We gem the foam, And thus we build us a fai-ry

## Semi-Choruses.

home, a fai-ry home, a fai-ry home, a fai-ry home, a fai-ry home. Aye,

## Full Chorus.

Aye, Aye, Aye, Aye, Aye,



A musical score for piano introduction. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one flat (Bb) and a common time signature. The music includes various chords, arpeggios, and a melodic line in the treble. A dynamic marking 'f' is present. A 'rit.' marking is also visible.

*Solo. Second Fairy.*

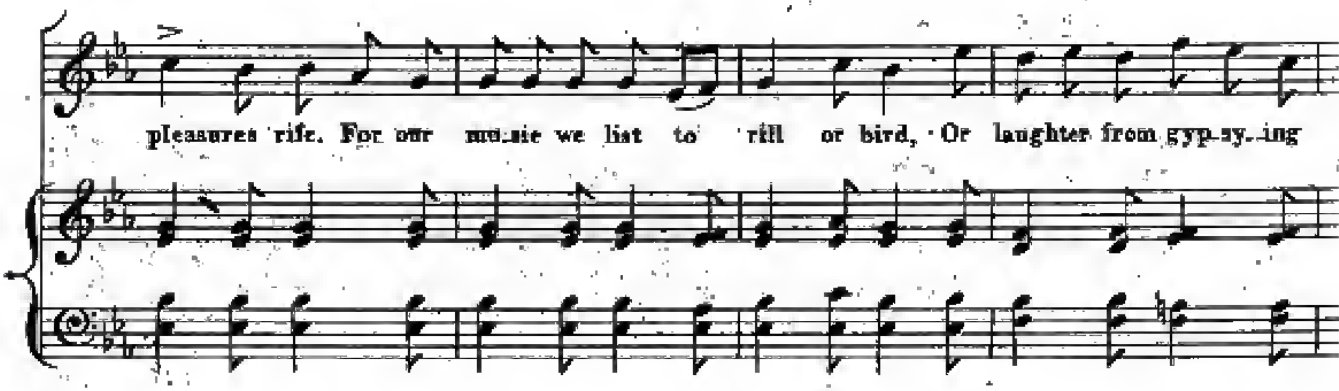
*Andantino Espressivo.*

And glad alway is our dain-ty life, With a myriad rarest



The first system of the vocal and piano accompaniment. The vocal line is in a treble staff with a key signature of one flat (Bb) and a common time signature. The piano accompaniment is in a grand staff (treble and bass) with a key signature of one flat (Bb) and a common time signature. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

pleasures rise. For our mu-sic we list to rill or bird, Or laughter from gyp-sy-ing



The second system of the vocal and piano accompaniment. The vocal line continues with the same melody. The piano accompaniment remains consistent with the first system.

childhood heard, For our mu-sic we list to rill or bird, Or laughter from gyp-sy-ing



The third system of the vocal and piano accompaniment. The vocal line concludes with a long note. The piano accompaniment features a final flourish with arpeggiated chords and a 'Ped' (pedal) marking. There are also 'rit.' markings above the piano part.

childhood heard, For our music we list to rill or bird, Or laughter from gyp-sy-ing

*8va*

*Tr. armonio*

*8va*

*8va*

*Ped* *\* Ped* *\* Ped* *\* Ped* *\* Ped* *\* Ped* *\* Ped* *\* Ped* *\* Ped* *\* Ped*

child-hood heard, Or laughter from gyp-sy-ing child-hood heard; Or a sof-ter voice may

*8va*

*pp*

*Ped* *\**

thrill the grove, Or a sof-ter voice may thrill the grove, For our fai-ry hall is the

*CFES*

*ores*

*Ped* *\* Ped* *\* Ped* *\* Ped* *\* Ped* *\* Ped* *\* Ped* *\* Ped* *\* Ped* *\* Ped*

bower of love; For our fai-ry hall is the bower of love, is the

*p*

*Ped* *\**



bower.... of love, is the bower.... of love, is the bower.... of love is the

*pp*

*tr. marcato*

*cres* *sfz col voce.*

Ped \* Ped \* Ped \* Ped \* Ped \*

bower.... of love

*tr. marcato* *8va* *tr. marcato* *tr. marcato*

*tempo.* *p*

Ped \* Ped \*

Duett, Third & Fourth Fairy.

Allegretto con moto.

*tr. marcato* *tr. marcato*

*mf*

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

*8va*

*dim*

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

Thus we live till the rain..... how tints..... we've laid On sun..... mer

leaves.... be..gin..... to fade. While far, far a...long..... the west..... ern

skies,..... Day, like the change...ful... dol.....phin dies, We

steal the tints of the gor.geous eyes, We steal the tints of the gorgeous eyes, To

We steal the tints of the gor.geous eyes, the gorgeous eyes,

hide the blight on the fo...rest leaves, To hide the blight on the fo...rest leaves,

To hide the blight on the fo...rest leaves, on the fo...rest leaves, the

blight on the fo...rest leaves, ..... the blight on the fo...rest leaves,

*colla voce*

*A Tempo.*

And the Au...umn hill...sides glow...a new With a splen...dor

*A Tempo.*

*Semi-Choruses.*

sum...mer, sum...mer ne...ver knew, That sum...mer ne...ver knew, That

*Full Chorus.*

*Aye,*

*Aye,*



Repeat the Chorus from page 4,  
ending at the sign (X).

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in G major (one sharp) and 2/4 time. It features a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment. The score includes dynamic markings such as *cres.* (crescendo), *ff* (fortissimo), and *rall.* (rallentando). The tempo is marked *And.* (Andante). The score is divided into two systems, with the first system ending with a double bar line and the second system continuing the melody. The lyrics "The Rose Tree" are written below the piano part, and the vocal line is indicated by a treble clef and a key signature of one sharp.

**Allegretto Alla Polacca.**

Allegretto Alla Polacca.

### First Semi-Chorus

**The Maple Leaf Rag**

*First Semi-Chorus.*

We crimson the ma-ple, we gild the beach; Each leaf some strange, bright hue we

Second Semi-Chorus.

teach. The valley had ne...ver a fairer scene, The streamlet had ne....ver a brighter

First Semi-Chorus.

Second Semi-Chorus.

sheen. But fairest splen...dor must fade and die; Then summon our cha.....riot birds and

First Semi-Chorus.

Second Semi-Chorus.

Both Semi-Choruses.

fly; The summer is past; the storm will come; Then hie a way from our fairy home; The summer is

Ped

\* Ped

\* Ped

\* Ped

\* Ped

\*

past, the storm will come, Then hie a way from our fairy home; The summer is

Ped

\* Ped

\*

past, the storms will come; Then his a...way from our fair-ry home, from our fair-ry

*Full Chorus.*

Fare.....

*mf*

*Ped* \* *Ped* \*

*dim.* *pp*

home, from our fair-ry home, from our fair-ry home, from our fair-ry home; farewell,

*dim.* *pp*

well, Fare..... well, Fare..... well, Fare..... well.

*dim.* *pp*

*Full Chorus.*  
*All? Moderato.*

Farewell to the bowers where we lay, In the laughing, leafy summer day; Fare-

Farewell to the bowers where we lay, In the laughing, leafy summer day; Fare-

*All? Moderato.*

*p*

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*



well to the bow...ers where we lay, In the laughing, lea...fy sum...mer day, In the

well to the bow...ers where we lay, In the laughing, lea...fy sum...mer day, In the

Ped \* Ped \* Ped \*

laughing, lea...fy summer day; Fare...well to the bowers Fare...well, Fare.....

laughing, lea...fy summer day; Fare...well to the bowers Fare...well, Fare.....

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

Fare...well

Fare...well

dim. *pp* dim. *ppp*

Ped \*